



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

another, an interval of relief by another person ; an interval of time within definite limits, a short period, interval' have no connection in meaning with OE. *spilian*, OHG. *spilōn* 'spielen,' and the two groups of words do not agree phonetically. The meaning 'interval ; short period' probably comes from 'space.' In that case the words may be derived from the IE. root *sphē-* 'stretch' in Lat. *spatium* 'space, time' etc.

9. Goth. *spillōn* 'verkündigen, erzählen,' OE. *spellian* 'announce, tell,' OHG. *spellōn* 'erzählen ; reden, schwatzen,' MDu. *spellen* 'explanare, declarare ad minima usque elementa ; articulatum enucleare' (Kilian) evidently go back to the primary meaning 'separate, spread abroad,' 'zertheilen, auseinandersetzen, auslegen.' They may be referred to pre-Germ. *spel-nā-, -no-*, IE. root *sphel-* 'split, scatter': Skt. *sphālayati* 'schlägt auf ; zerreisst,' *phālati* 'springt entzwei, berstet,' *sphuṭāti* 'springt auf, spaltet sich,' OHG. *spaltan* 'spalten.' MLG. *spilden* 'verschwenden ; verschütten,' OE. *spildan* 'destroy' etc.

For meaning cp. Skt. *dālati* 'berstet, springt auf,' *dālayati* 'macht bersten, spaltet,' Lith. *dalyti* 'teilen,' Ir. *fo-dālim* 'discerno, sejungo,' ON. *tal* 'Zahl, Aufzählung, Rede,' *telia* 'zählen, erzählen,' etc. ; MHG. *schiden* 'scheiden ; deuten, auslegen,' *geschide* 'gescheit.'

10. NE. *toddle* 'walk feebly, walk with short, tottering steps' is given in the *Cent. Dict.* as "a var. of *tottle*, perhaps influenced by some association with *waddle*." All this may be true, for synonymous words often do influence each other. But in its formation *toddle* can certainly lay claim to a considerable age, for it is also found in other Germ. dialects. Compare Westf. *toddeln* 'schleppend gehen,' Bav., Tyrol. *zotteln* 'langsam, träge gehen,' frequentatives of Bav. *zotten* 'langsam gehen,' EFries. *todden* 'ziehen, schleppen, tragen,' MHG. *zoten* 'langsam gehen.' These are from the same Germ. base as NHG. *zaudern*, LG. (Pruss.) *toddern* 'zögern, langsam handeln,' OE. *tiedre* 'weak, frail, fleeting, transitory,' etc., from the primary meaning 'pull, tug, drag along, zögern.'

Here also belong OHG. *zota* 'Zotte' (compare NHG. *zupfen* : *Zopf*), Tyrol. *zottlet* 'nachlässigen Anzugs,' *zotiler* 'Mann von zottigem Aussehen,' Westf. *toddelig* 'schlotternd, schlotterig ange-

zogen,' Bav. *zottern* 'niederhangen wie Haare,' etc. (cf. author, *MLN.* xvi, 18 ; *IE.* *ax:avi:aru* 71).

FRANCIS A. WOOD.

University of Chicago.

THE BALLAD OF THE DEN OF LIONS

The ballad of *The Den of Lions* had not been noted as current in America until Professor Shearin published a Kentucky version of it in the April number of this journal. The ballad was an especial favorite with Professor Child on account of its diverting absurdity. He had received two Scottish versions derived from recitation,—one taken down in Old Deer about 1873 by Mrs. A. F. Murison (Murison ms., Harvard College Library, fols. 14-16), the other contributed by Mr. William Macmath (Macmath ms., p. 53). He had also noted the occurrence of the ballad in one of Bishop Percy's broadsides,¹ in Buchan's mss.,² in the Kinloch mss.,³ and in Christie's *Traditional Ballad Airs*.⁴ It is likewise found in one of Morren's Edinburgh garlands, where it is entitled "The Bostonshire Lady."⁵

Professor Belden, in *The Sewanee Review* for April, prints a Catnach broadside text and refers to a version still current in Somerset.⁶ The story of the glove and the lions (as Romance scholars know, and as Professor Child was well aware) occurs in Spain as early as the sixteenth century.⁷ How much older it is, *quien sabe?*

¹ Vol. i, no. 69 (Harvard College Library).

² I, 432 (British Museum, Add. ms. 29408). There is a transcript of this manuscript, as well as of the Macmath ms., in the Harvard College Library. In another large manuscript in Buchan's hand, known as "Buchan's Original Ms." (Harvard), the piece does not occur.

³ vi, 43 (Harvard College Library).

⁴ ii, 127 (Edinburgh; 1881).

⁵ "Three Excellent New Songs. The Bostonshire Lady. The Parson's Fat Wedder. The Hopeless Lovers. Edinburgh: printed by J. Morren" (Harvard College Library, 25252. 19, no. 21).

⁶ Sharp and Marson, *Folk Songs from Somerset*, 3d Series, 1906, pp. 4-5 (no. 56). The editors cite Ashton, *Real Sailor Songs*, p. 54.

⁷ See Wolf and Hofmann, *Primavera y Flor*, No. 134, ii, 45-48.

The Percy broadside (without date or place) is of the eighteenth century. The title runs, "The Distressed Lady; Or, A Trial of True Love. In Five Parts." This version is very long, extending to fifty-five stanzas. The lady lives "near Saint James's" and the den of lions is in the Tower. The lieutenant's valor is set in bolder relief by the statement that he had lost a leg in the wars. The Murison version keeps London, but drops the Tower; those of Macmath and Christie drop Saint James's, but keep the Tower. Buchan's text localizes the incident at Dalkeith, Morren's refers it to "Bostonshire."

The accidents of oral transmission are beautifully illustrated by the third stanza of the Kentucky version printed by Professor Shearin:—

One he was a bold lieutenant,
A man of honor and of high degree;
The other was a brave sea-captain,
Belonging to a ship called Karnel Call.

Karnel Call is a queer name for a ship. The Percy broadside reads, however:—

One bought a captain's commission,
Under the brave Colonel Carr,
The other was a first lieutenant
In the Tyger man of war.

Macmath's and Christie's texts preserve "Colonel Car"; Kinloch's has "Colonel Carr." Buchan's text reads "Underneath a colonel's care." The Murison ms. has:—"The one o' them was a noble captain, An' in below a Colonel's care." The Morren text makes both suitors naval officers:—

The oldest brother he was a captain,
on board with the honour'd Capt Ker;
The youngest brother he was a lieutenant,
on board the Tyger-Man-of-War.

I subjoin the Murison version, as it is vastly amusing and somewhat fuller than that from Kentucky.

THE FAIREST LADY IN LONDON CITY

- 1 The fairest lady in London City,
Her portion was twelve thousands pounds;
And many a one went that lady awoin',
But a' their offers she did disdain.
- 2 She has sworn it oe'r an' o'er
That no man should her husband be,
Except he was a man o' honour
An' could both fecht upon lan' and sea.

- 3 Two sons of a squire, two loving brothers,
Went to woo that lady fair,
For to woo her, an' to pursue her,
An' for to gain her was a' their care.
- 4 The one o' them was a noble captain
An' in below a Colonel's care;
The other was a bold lieutenant
Aboard a frigate, a man-o'-war.
- 5 Oot it speaks that gallant lady:
"I canna be but ae man's bride;
But ye'll come back to-morrow mornin'
An' soon the matter I will decide."
- 6 That lovin' brothers walked home together,
Thinkin' on their dreadful doom,—
Which of them was to gain her favour
An' which of them was to gain her frown.
- 7 Early, early the next mornin',
Early by the break o' day,
Her coach an' six was soon made ready
To bear that gallant lady away.
- 8 Until she came to a den o' lions,
Which struck the lady in a swoon,
An' for the space o' half an hour
It's she lay speechless on the groun'.
- 9 When she had her speech recovered,
She threw her fan into the den,
Says, "Which of you to gain a lady
Can bring that fan to me again?"
- 10 It's oot it speaks the noble captain,
"It's all your offers I do disown.
You've many dangers laid therewith,
An' I'll never venture my life for none."
- 11 "I was never called a coward,
Never upon land nor sea;
But for to fecht wi' brutes an' teegers,
It is a thing I will never dee,"
- 12 But oot it speaks the bold lieutenant,
And a brisk young boy was he,
Says, "Lady, here is the man o' honour
That will bring your fan, or else he'll dee."^a
- 13 It's when he entered the den o' lions,
They lookèd at him both fierce and grim;
But he was none i' the least adaunted,
But looked to them as fierce again.
- 14 He walkèd doon thro' the den o' lions,
An' two o' them he made his prey;
And when they saw that his blood was royal,
Doon amongst his feet they lay.

^a Variant: That's careless whether he'll live or dee.

- 15 He loot him doon, an' took up her fan,
 With great composure, but no dismay;
 An' the lady in her coach lay trem'lin',
 Lest to the lions he'd become a prey.
- 16 But when she saw that he was returnin',
 An' that no harm unto him was done,
 With open arms she embraced him,
 Says, "Take the prize ye hae dearly won."
- 17 It's oot it speaks the faint-hearted captain,
 Like one that was deranged in mind,
 Says, "I'll wander hopeless in some desert,
 Since in this world I'll no comfort find."
- 18 When the king he got word o' that,
 That two of his lions had been slain,
 He was none o' the least offended,
 But made him a captain for the same.

G. L. KITTREDGE.

Harvard University.

THE MYSTERY PLAYS AND THE NORTHERN PASSION

Students of the Early English drama will be interested to know that a direct source for four of the Towneley plays exists in a Middle English poem, which must have been composed in the first half of the fourteenth century. The poem in question is the *Northern Passion*, as Horstmann¹ terms it, which relates the story of the Passion from the Conspiracy of the Jews and the supper at Simon the Leper's, to the Resurrection, and the bribing of the guards who watched the tomb,—from first to last about 3500 lines. The parallels with the Towneley text are of two kinds. In the first place, there is at certain points a general similarity of outline, the play following more or less exactly the order of events suggested by the *Passion*. This correspondence is in itself hardly

close enough to be significant; but, in the second place, we find also the more striking occurrence of verbal borrowing, extending even to rime. The parallels are found in the four plays which deal with the Crucifixion and the events immediately preceding and following it, namely, numbers xx, xxii, xxiii, and xxvi. Inasmuch as the whole matter must be worked over in fuller detail than is here possible, I shall not attempt to give an exhaustive list of parallels. A comparison of the Towneley text with the passages printed below will, however, suffice to show the presence of verbal borrowing with rime. I have not thought it necessary to reprint the Towneley text itself, as it is easily accessible, but I have displayed in italics the more striking agreements in phrase, and have referred in the margin to the corresponding Towneley lines according to the numbering in the E. E. T. S. edition.² The first and last passages are quoted from ms. Cotton Tiberius E vii, dated by Horstmann³ (in the last half of fourteenth century) with which, in general, the Towneley text agrees more closely. Where this ms. was rendered illegible by the Cottonian fire I supply in brackets readings from Harleian 4196 (first half of fifteenth century),⁴ which Horstmann thinks is a direct copy from Cot. Tib. E vii. In the second passage, however, I have chosen instead Cambridge University ms. Gg. 1. 1 (first half of fourteenth century), to which in this play the Towneley lines exhibit special resemblances.

I

The passage which follows is to be compared with Towneley xx, lines 250-281:

- 262 Doune scho fell and wesche his fete (fol. 165v.)
 258 *With þe teres þat scho grete;*
 259 *And seþin scho dried þam with hir hare,*
 254-5 *And for hir sins scho murned save.*⁵

¹ *Altenglische Legenden*, Neue Folge, pp. lxvi and lxxxi. Portions of the *Passion* have already been printed from Harleian 4196: Horstmann published the part dealing with the Entombment and the Resurrection in Herrig's *Archiv* LVII, 78-83; and R. Morris, the part containing the "The Story of the Holy Rood" in *Legends of the Holy Rood*, E. E. T. S., 46, pp. 62-86. The passages quoted below have never before been printed. The term *Northern Passion* is used merely for convenience, not as indicating the region where the poem arose.

² Edited by George England and A. W. Pollard, vol. LXXI.

³ *Altenglische Legenden*, Neue Folge, p. lxxix.

⁴ Cf. W. H. Hulme: *M. E. Harrowing of Hell*, E. E. T. S., Ext. Ser. C, p. xxvi.

⁵ Although this is not the place to discuss the sources of the *Passion*, it may be pointed out in passing that there is here verbal reminiscence of the *Cursor Mundi*, E. E. T. S. 62, lines 14008-14011 of the Göttingen ms.: